

# AMERICAN STUDIES

## Film & Video Library

### COMMUNITY STUDIES

## Cul de Sac - A Suburban War Story

A Film by Garrett Scott



**NEW release**

In May 1995, Shawn Nelson, a 35 year-old plumber from Clairemont, California, emerged from an eighteen foot mine shaft he had dug beneath his backyard in search for gold. An ex-soldier addicted to amphetamines, he stole a tank from a National Guard armory and rampaged through the residential streets of his neighborhood, crushing cars and lampposts until the cops took him down.

CUL DE SAC looks beneath this apparently minor news story to reveal the political, economic and social context that ties Nelson's life to the larger story of a working class community in decline.

Newsreels of a fat, happy San Diego in the 50s and 60s, the perfect representation of middle class aspirations for economic prosperity, are juxtaposed with contemporary images of shuttered defense plants, jobless blue-collar suburbanites, and drug abusers. Statements from police, historians and real estate agents sketch out the rise and fall of this military-fueled boomtown, and trace the neighborhood's social ills back to World War II, the Vietnam War, and recent layoffs.

*"Chilling... Throughout [this] terse, scrupulous film, the footage punctuates a bleak tale of a defense-industry town's boom and bust—once a Cold War capital of airplane and missile production, the San Diego suburb has decayed into a strip-mall wasteland."*

—The Village Voice

*"Brilliant... Each time CUL DE SAC revisits Nelson's low-speed tank chase, he seems less like a standard-issue nut-job loner and more like a military/industrial Frankenstein's monster, haunted by (and hunted for) other people's sins."* —New York Press

*"Thoughtful, unpredictable, and gripping... More important, it's a brilliant cultural and political essay, packed with insights into grass-roots attitudes about violence and war."* —Christian Science Monitor

★2002 Toronto International Film Festival

★Best Director, 2002 CinemaTexas International Film Festival

56 minutes	<b>Order # AW-01</b>
color	Sale/video: \$390
2001	Rental/video: \$75

## MIDDLETOWN

A Series of Six Films Produced by Peter Davis

Inspired by the studies of Robert and Helen Lynd in 1929 and 1935, this classic series created by Emmy and Academy Award winner Peter Davis (*Hearts and Minds*) in 1982 explores both the continuity and the change embodied in the people and institutions of one Midwestern American community: Muncie, Indiana. In intimate detail the films show how, during the six decades since the Lynds' studies, more has been preserved than altered in the American social fabric.

*"A masterpiece, one of the most important films ever made of the American experience."* —Boston Globe

*"Provocative and controversial... the MIDDLETOWN documentaries are brimming with shrewd insights and unsettling observations."* —New York Times

### SEVENTEEN

Directed by Joel DeMott & Jeff Kreines  
120 minutes

In their final year at Southside High School, a group of seniors hurtles toward maturity with a combination of joy, despair, and an aggravated sense of urgency. SEVENTEEN is a frank potrait of a group of teens facing the issues of interracial dating and racism, drug use, disrespect, violence and death. This is a film that pulls no punches.

*"One of the best and most scariying reports on American life to be seen... it has the characters and language—as well as the vitality and honesty... haunts the memory."* —New York Times

### THE CAMPAIGN

Directed by Tom Cohen  
90 minutes

Focusing on Muncie's mayoral race, this film follows closely the personalities, strategies, and pressures involved in an American political contest. In particular, it examines the sharply contrasting styles and backgrounds of the Democratic and Republican candidates.

*"A classic slice of Americana."* —Atlanta Constitution

See page 2 for rest of the *Middletown Series*, and, for the first time ever, receive a 66% discount when you purchase the entire series!



**Middletown** (continued)**THE BIG GAME**

**Directed by E. J. Vaughn**  
60 minutes

As the basketball teams of Muncie Central and Anderson High prepare to meet in an annual game charged with the spirit of long-established rivalry, **THE BIG GAME** examines what this competition and what the sport itself means to the community, the coaches, and most of all to the players themselves.

**COMMUNITY OF PRAISE**

**Directed by Richard Leacock & Marisa Silver**  
60 minutes

This film examines the lives of a family whose fundamentalist beliefs are revealed in how they deal with both the emergencies and the ordinary problems and strife of daily life.

**FAMILY BUSINESS**

**Directed by Tom Cohen**  
90 minutes

Although they differ in their attitudes toward work and its rewards, all ten members of the Snider family struggle to keep ex-Marine Howie Snider's Shakey's Pizza Parlor franchise from sliding into bankruptcy.

*"A remarkably intimate portrait... There are scenes that will stick with you for life."*

—Chicago Tribune

**SECOND TIME AROUND**

**Directed by Peter Davis & John Lindley**  
60 minutes

Through focusing on the pre-wedding arrangements of David and Elaine, a couple who each had a prior marriage end in divorce, this film presents a picture of the issues and complexities of contemporary marriage.

*"Suberb... as close to a genuine slice of life as television can muster—one more reason to watch this remarkable document of Americana."*

—Los Angeles Times

**Middletown Series of Six Films**

**Order # AW-04**

Sale/video: ~~\$1450~~ **now** \$490

Rental/video: Inquire

Study Guide Available

**Dreamland**

**Directed by Lisanne Skyler**

Produced by Greg Little

Following several full-time residents of Las Vegas over a two-year period, **DREAMLAND** shows the cityscape beyond the grandiose casino-hotels on the strip. It is a world of smaller, dingy gambling halls and countless gambling arcades that survive throughout Las Vegas. Among the locals that patronize these casinos, many struggle daily with compulsion and self-impoverishment while walking the tenuous line between dreams and denial.

We meet middle-class retirees for whom gambling brings back childhood; working people who look for the streaks and sometimes crash as hard as drug addicts; casino dealers, born and raised in Vegas, who find that they too are vulnerable to the addiction; and professional gamblers who wouldn't wish their life on anyone. And we meet Lou Gerard, a retired tailor from Los Angeles, who moved to Las Vegas, with its cheap rent and complementary meals, to do a little harmless gambling.

Without judgment and condemnation, the film uses frank interviews compassionately, creating a lingering image of one of the fastest growing cities in the U.S.

*"DREAMLAND lifts the gaudy rug of Las Vegas and looks at the creepie-crawlers."*

—San Francisco Chronicle



*"A candid, uncompromising look at compulsive gambling and the effect of neighborhood casinos on Las Vegas. Not since Martin Scorsese's CASINO has the naked truth about Las Vegas been captured so perfectly on screen."*

—Las Vegas CityLife

Two lengths available:

71 minutes	<b>Order # AW-05</b>
color	Sale/video: \$440
2000	Rental/video: \$100

57 minutes	<b>Order # AW-06</b>
color	Sale/video: \$390
2000	Rental/video: \$75

**No Loans Today**

**A Film by Lisanne Skyler**

Centering on a pawnshop/check-cashing outlet, **NO LOANS TODAY** documents daily life in the African-American community of South Central Los Angeles.

With interviews and cinema-verité scenes of day-to-day living, **NO LOANS TODAY** examines the relationship between what are known as "fringe banks" to other economic problems that this community endures, such as crime and unemployment. Portraying the pawnshop as a metaphor for survival, the film explores economic and psychological marginalization, and reveals the unseen resiliency of the people of this community.

*"Right on target and quite moving... From the amazingly forthright interviews, one gets in a very brief span a feel for many of the complex issues associated with inner-city, black poverty."*—Professor John P. Caskey, author, *Fringe Banking - Check Cashing Outlets, Pawnshops and the Poor*

*"This mesmerizing look at a slice of life in a hostile urban environment has much to offer for both general audiences and classroom viewers."*—Booklist

★1996 Editor's Choice, Booklist

★1995 Sundance Film Festival

★1995 AFI Los Angeles Film Festival

★1995 San Francisco Film Festival

56 minutes	<b>Order # AW-07</b>
color	Sale/video: \$390
1994	Rental/video: \$75





## Carmelita Tropicana - Your Kunst is Your Waffen

A Film by Ela Troyano

This lively piece upends the conventions of the American musical and the women's prison film just as its star, the irrepressible Carmelita, simultaneously refutes and embodies Latina stereotypes.

Cultural expectations are subverted when a female mugger accosts Carmelita. The next morning she attends a pro-choice demonstration where, after a scuffle with reactionary men, the police jail Carmelita, her friend Orchidia and her corporate go-getter sister Sophia and put them in the same cell as Carmelita's mugger. Humorous monologues, soapy melodramas, and campy production numbers ensue.



28 minutes	<b>Order # AW-08</b>
color	Sale/video: \$95
1994	Rental/video: \$50

Discount not applicable to this title.

## Chore Wars - The Battle over Who Cleans the Toilet

A Film by Kathy Garneau & Lauren Davis

With dual incomes necessary to meet today's family expenses, both partners often work outside the home. Who does the chores at home? A light-hearted look at the housework dilemma, CHORE WARS takes into four homes to find out who does the laundry, washes the dishes, mows the lawn, vacuums, parents, and who trains the kids to do chores.

These scenes are intercut with "couple-in-the-street" interviews, dramatizations, and television ads from past decades. CHORE WARS also features commentary by Dr. John Gottman, a psychologist from the University of Washington; and Dr. Arlie Hochschild, a sociologist and author of *The Second Shift*. Their insights into the sociological and emotional significance of chores reveal just why the struggle over who does the dishes is so important in society today.

*"A highly entertaining video... uses humor effectively to explore the serious issue of gender inequality in housework.—Teaching Sociology*

*"A film which is able to bring together some socio-logically relevant ideas and social analysis with an entertaining depiction which is faithful to everyday experience. This film would find wide use in teaching in anthropology and sociology, social psychology, and women's studies."—Professor Elvi Whittaker, University of British Columbia*



48 minutes	<b>Order # AW-09</b>
color	Sale/video: \$375
1995	Rental/video: \$75

## Gorgeous

An Animated Film by Kaz Cooke

GORGEOUS follows the perils of Hermoine, the Modern Girl, as she tackles plastic surgery, beauty therapy, and bulimia in a fit of inadequacy. Undermined by her evil inner voice, otherwise known as Deirdre the weird fairy, Hermoine journeys from heavy chocolate biscuit abuse to tortuous treatment at the beauty salon and the gym.

After narrowly escaping the clutches of an out-of-control plastic surgeon, Hermoine finally rebels against Deirdre's obsession with eating behavior and "beauty."

GORGEOUS asks why girls and young women feel insecure, and what thoughts tempt them towards eating disorders and other strange rituals. Hermoine proves that modern girls can stop feeling inadequate and regain their self-esteem.

10 minutes	<b>Order # AW-10</b>
color	Sale/video: \$125
1994	Rental/video: \$45



## ... But I Was A Girl

A Film by Toni Boumans

... BUT I WAS A GIRL tells the story of Frieda Belinfante (1905-1995), a remarkable woman who was the first female conductor to have her own symphony orchestra, first in Holland and later in Orange County, California.

Controversial because of her sexuality, she showed a remarkably positive will in everything she did. Born in a family of musicians in Amsterdam, she joined the resistance during WWII. After the war she moved to the U.S. where she resumed her musical career in the Hollywood studios.

The story of Frieda's life is told by herself, her older sister Renee, students, friends, and illustrated by the places where she lived, archive materials of her orchestras and some of her most beautiful music.

*"Fascinating... Awe inspiring."*

—Educational Media Reviews Online

*"Riveting... Excerpts from extensive interviews with this remarkable woman form the heart of the film."—Sojourner*

★2001 Society for Cinema Studies Conference

★2000 National Women's Studies Association Conference Film Festival

★1999 Outfest, the Los Angeles Gay & Lesbian Film Festival

69 minutes	<b>Order # AW-11</b>
color	Sale/video: \$390
1998	Rental/video: \$75

## Western Eyes

**Directed by Ann Shin**

A National Film Board of Canada Production

WESTERN EYES examines internalized racism and the search for self-acceptance through the experiences of Maria Estante and Sharon Kim, young women of Asian descent contemplating cosmetic surgery. Troubled by their relationships with their mothers, their ancestry and their physical appearance, both Maria and Sharon feel somewhat unsettled in Western society.

Layering interviews with references to pop-culture icons of beauty, award-winning filmmaker Ann Shin draws viewers into the real-time emotional journey of Maria and Sharon. Shin uses a variety of cinematic tools, from infrared light to optical microscopic lenses, to reflect shifting perspectives, illustrating the relative nature of beauty.

*"Remarkable... A smooth, flowing, even lyrical visual production."*


—General Anthropology Newsletter

*"Amplified by cinematic techniques... takes viewers on a journey fraught with emotional conflict and pain. This exploration of the pressures of pop culture makes an interesting addition to high school, college and public library collections."*—Booklist

*"Straightforward interviews with the women, their friends, relatives, and doctors... prove most interesting. This film is particularly recommended for young females."*—Library Journal

★2002 Association for Asian Studies Film Festival

★2001 National Women's Studies Association Conference Film Festival

40 minutes	<b>Order # AW-12</b>
color 	Sale/video: \$285
2000	Rental/video: \$75



## Motherland - Tales of Wonder

**Directed by Helene Klodawsky**

A National Film Board of Canada Production

MOTHERLAND delves into society's mythical conceptions of motherhood. Wry and provocative, this documentary spans two generations of women from different backgrounds—those who raised children in the 1950s and 60s, and those who are beginning now. The mothers' testimonies are intercut with home movies, as well as scenes from a number of educational films from the 1940s and 50s, when psychoanalysis made popular the notion that Mother was the root of all neuroses.

Lively and inspiring, engaging and enraging, MOTHERLAND speaks to the heart of everyone who has ever been a mother—or had one!

*"Excellent... deals masterfully with the important topic of the institution of motherhood."*

—Teaching Sociology

★2000 National Women's Studies Association Conference Film Festival

50 minutes	<b>Order # AW-13</b>
color	Sale/video: <del>\$390</del> <b>now \$275</b>
1995	Rental/video: \$75



## HISTORY

### An American Ism: Joe McCarthy

**A Film by Glenn Silber**

AN AMERICAN ISM examines the making of America's most notorious demagogue, Senator Joseph R. McCarthy. He became one of the most feared and powerful politicians of the 20th century when he exploited the anti-communist delirium and fear that blanketed post World War II America.

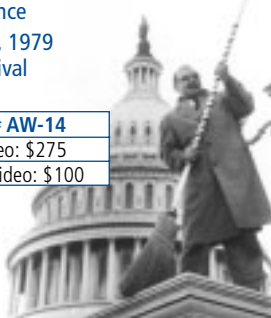
McCarthy's life story and his unlikely rise to power is told by friends, victims, and politicians. More than a film biography, AN AMERICAN ISM reveals much about the nature and fragility of America's democratic institutions.

*"Fascinating!"*—New York Times

★1980 Dupont-Columbia University Award for Journalistic Excellence

★Red Ribbon Winner, 1979 American Film Festival

84 minutes	<b>Order # AW-14</b>
color	Sale/video: \$275
1978	Rental/video: \$100



### Breaking the Ice - The Story of Mary Ann Shadd

**Directed by Sylvia Sweeney**

Produced by Peter Raymont, Lindalee Tracey & Maria Pimentel

This film sheds new light on the remarkable, little known story of Mary Ann Shadd. She started the first integrated school in Canada, and went on to become the first female newspaper editor and the first black female attorney in North America.

Shadd grew up free in Delaware where her father's shoemaking store was part of the Underground Railroad that helped escaped slaves flee to Canada. Moving to Canada herself in 1851 to teach escaped slaves, Shadd succeeded in opening the first racially integrated school against the wishes of a powerful opposition, including the opposition of the Black establishment.

Shadd's support for integration embroiled her in a public dispute with Henry Bibb, an established leader in the Black community. Bibb's newspaper attacked Shadd's ideas and character, leading Shadd to found *The Provincial Freeman*, thereby becoming the first Black woman in North America to own and edit a newspaper.


Shadd's fight for equality for Blacks led her to study law. Graduating from Howard University, she began practicing at the age of 60.

Using interviews with Shadd's familial and ideological descendents, BREAKING THE ICE, THE STORY OF MARY ANN SHADD recreates the experiences of the early Black community in Canada, while opening an engaging chapter on Black Canadian and African-American history.

*"Beautifully photographed... This video will be useful for classes in African American history, civil rights issues, and women's studies wherever they may be taught."*—School Library Journal

*"Will inspire present and future generations of students to engage in rigorous research that will undoubtedly restore Shadd to her deserved place in North American History.... An indispensable pedagogical tool for generations of visually oriented students."*—Abafazi Journal

★2001 National Women's Studies Association Conference Film Festival

23 minutes	<b>Order # AW-15</b>
color 	Sale/video: \$225
1999	Rental/video: \$50

## Fundi - The Story of Ella Baker

A Film by Joanne Grant

FUNDI reveals the instrumental role that Ella Baker, a friend and advisor to Martin Luther King, played in shaping the American civil rights movement. By looking at its history from the perspective of Ella Baker, this film adds to our understanding of the U.S. civil rights movement.

*"Powerful... can enrich us immeasurably, adding depth and texture to our understanding of an important part of our past, inspiring us with examples of lives lived fully and purposefully."*

—Harvard Educational Review

*"FUNDI restores Ella Baker, the 'godmother of the SNCC,' to her place in the history of the civil rights movement... there's no pomposity, no false reverence—at least none that Baker herself can't cut right through."*

—Pat Aufderheide,

In These Times

★Film of the Year, 1987 London Film Festival

★Best of Category, 1987 San Francisco Film Festival

★First Prize Winner, Documentary, Black Filmmakers Hall of Fame

★CINE Golden Eagle

Two Lengths Available:

63 minutes	Order # AW-18
color	Sale/video: \$490
1985	Rental/video: \$100

48 minutes	Order # AW-19
color	Sale/video: \$390
1986	Rental/video: \$90



## Ghosts of Attica

Directed by Brad Lichtenstein

Produced by David Van Taylor & Brad Lichtenstein

Narrated by Susan Sarandon



Attica. It is an icon of recent history. Gov. Rockefeller's order to end the riot resulted in a 1600-bullet assault that took the lives of 10 guards and 29 inmates.

This documentary features extensive interviews with Attica survivors, including former inmate Frank "Black" Smith. After the prison was retaken, Black was singled out by the guards, who tortured him for hours.

Also interviewed is former guard Mike Smith who was taken hostage and subsequently wounded by police fire. Recently he has a new role: that of political agitator. He is currently lobbying for compensation and an apology from New York State.

Elizabeth Fink, who has devoted her entire career to the inmates' decades-long legal battle against New York State, is also interviewed. Other interviews include New York Times columnist Tom Wicker, Congressman Herman Badillo, Assemblyman Arthur Eve, and civil rights lawyer William Kunstler.

Using exclusive, newly uncovered video of the assault, interviews with eyewitnesses who've never spoken before on-camera, and footage of inmates and hostages throughout their battles against the state, GHOSTS OF ATTICA offers the definitive account of America's most violent prison rebellion, its suppression, the torture, and the cover-up that followed.

★★★★ (Four Stars). Highly recommended... an exceptional piece of filmmaking. —Video Librarian

"Absolutely chilling. One of [the] best documentaries in quite a while." —New York Daily News

"Unsparring... 'Ghosts' is timely for more than historical reasons" —New York Times

"Hard-hitting... This film is masterful in its portrayal of the fear, raw emotion, and lingering pain of Attica survivors. It presents brutal, graphic detail of an event indicative of a turbulent time in America's history. Highly Recommended."

—Educational Media Reviews Online

★2002 Dupont-Columbia University Award for Journalistic Excellence

★Editor's Choice, Video Librarian (May-June 2002)

90 minutes	Order # AW-17
color	Sale/video: \$440
2001	Rental/video: \$100



## Empire of Reason

A Film by Muffie Meyer & Ellen Hovde

What would television coverage of the 1788 ratification of the US Constitution have been like? AN EMPIRE OF REASON provides one imaginative possibility.

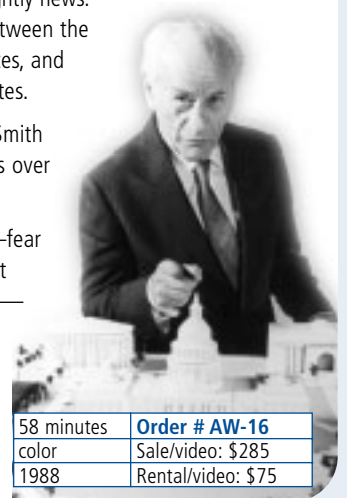
Walter Cronkite anchors the CTN (Continental Television Network) nightly news. In 20th century TV news style, Cronkite reports the heated battle between the Federalists who would ratify the document and form the United States, and anti-Federalists who prefer to remain affiliated, but autonomous states.

Alexander Hamilton, co-author of the Constitution, and Melancton Smith collide on William F. Buckley Jr.'s "Firing Line." Passionate arguments over a Bill of Rights are broadcast on "The Donohue Show."

AN EMPIRE OF REASON demonstrates that the issues of that time—fear of a big central government, federal income tax, civil rights—are not dissimilar to today's. At stake then was what remains at stake today—the meaning of democracy.

"A super way to learn about our history." —Newsday

"AN EMPIRE OF REASON teaches as it entertains, and is pitched so that a wide range of ages and educational levels can learn from it." —Atlanta Journal & Constitution



58 minutes	Order # AW-16
color	Sale/video: \$285
1988	Rental/video: \$75



## Investigation of a Flame A Documentary Portrait of the Catonsville Nine

A Film by Lynne Sachs

**NEW  
release**

On May 17, 1968 nine anti-Vietnam War protesters, including a nurse, an artist and three priests, walked into a Catonsville, Maryland draft board office, grabbed hundreds of selective service records and incinerated them with homemade napalm. INVESTIGATION OF A FLAME is an intimate look at this unlikely, disparate band of resisters who broke the law in a poetic act of civil disobedience. The publicity and news coverage from the ensuing trial helped to galvanize an increasingly disillusioned American public.

INVESTIGATION OF A FLAME explores this politically and religiously motivated protest, an action more common in the 1960's, within the context of these extremely different times—times in which foes of Middle East peace agreements, abortion and technology resort to violence to access the public imagination.

Filmmaker Lynne Sachs has combined a series of informal interviews with Daniel and the late Philip Berrigan, John Hogan, Tom Lewis, and Marjorie and Tom Melville—all members of the Catonsville Nine—with long unseen archival footage to encourage viewers to ponder the relevance of such events today.

*"This is a documentary about the protest events that made Catonsville, Maryland, an unpretentious suburb... a flash point for citizens resistance at the height of the war."*—**New York Times**

*"To those who think that everything in a society and its culture must move in lock step at times of crisis, INVESTIGATION OF A FLAME might seem to be off-message. But the film is in essence patriotic... saluting U.S. democracy as it pays homage to the U.S. tradition of dissent."*—**The Baltimore Sun**



*"Very well done... it told me things I didn't know. A fine job of mixing the interviews, original footage... In particular, it makes clear what civil disobedience REALLY means."*—**Professor**

**James Patterson, Ford Foundation  
Professor of History, Brown University**



*"Excellent and Highly Recommended! Contributes to a better understanding of the non-declared war era."*—**Historical Media Review**

★**Certificate of Merit (Golden Gate Award),  
2002 San Francisco International Film Festival**

★**Honorable Mention, 2002 Ann Arbor Film Festival**

★**Director's Citation, 2002 Black Maria Film & Video Festival**

45 minutes	<b>Order # AW-20</b>
color	Sale/video: \$375
2001	Rental/video: \$75

## Last Summer Won't Happen

A Film by Peter Gessner & Tom Hurwitz

**NEW  
release**

Shot in 1968, one year after the Summer of Love, LAST SUMMER WON'T HAPPEN is a sympathetic critique of the anti-war movement in New York City. The film traces the development group of activists on the Lower East Side. We see their growth from isolated, alienated individuals to a politically empowered community.

Filmed between the protests at the Pentagon and the demonstrations at the Democratic Convention in Chicago, it includes portraits of Abbie Hoffman, editor Paul Krassner, folksinger Phil Ochs and anarchist Tom "Osha" Neuman.



*"While LAST SUMMER WON'T HAPPEN is ostensibly about life in New York's East Village, its essential concern is with young revolutionists who find the hippies a useful symbol of revolt against capitalism, materialism, and technology. It is a fascinating film, troubling and troubled, and its jumble of styles encompasses the lyrical, pseudo-dramatic, didactic and auto-critical... it is born of an uncertainty about new ways of organizing life and art."*

—**Joseph Morgenstern,  
Newsweek**



*"A useful counter-balance... to the sentimental view of hippies given by the commercial cinema..."*—**The Daily Telegraph**

*"The filmmakers did not obviously limit themselves to a task of mere information, nor were they cut off by the wall that a camera often creates: successfully assimilated with their tools, they found themselves 'inside' the milieu, realizing the sine qua non of cinema verite."*—**Bianco e Nero**

★**1968 New York Film Festival**

★**1969 Festival dei Popoli (Florence, Italy)**

★**Cineprobe Series, New York Museum of Modern Art (1970)**

58 minutes	<b>Order # AW-21</b>
color	Sale/video: \$390
1968	Rental/video: \$75

## The Uprising of '34

A Film by George Stoney, Judith Helfand & Susanne Rostock

THE UPRISING OF '34 tells the story of the General Strike of 1934, a massive but little-known strike by hundreds of thousands of Southern cotton mill workers during the Great Depression. The mill workers' defiant stance—and the remarkable grassroots organizing that led up to it—challenged a system of mill owner control that had shaped life in cotton mill communities for decades.

After three weeks, the strike was put down with intimidation, national guards, and murder. Many of its leaders were fired, blacklisted, evicted from their homes, and ostracized by their communities.

Sixty years later, a dark cloud still hangs over this event. In towns where it took place, the uprising of '34 is spoken of only in whispers, if at all.

Through the voices of people on all sides of the remarkable story, and a rare portrait of the dynamics of life in mill communities, THE UPRISING OF '34 offers a penetrating look at class, race, and power in working communities throughout America. The film raises critical questions about the role of history in our lives, and demonstrates how an understanding of history is essential to making democracy work today.

*"This film brings home to us vividly the anguish, terror, and courage displayed by working people in a crisis that deserves to be remembered and understood."*—C. Vann Woodward, Professor of History, Yale University

*"An inspired portrayal... shows the intimate relationship between people's lives, social movements, social change and the law."*—June Starr, Associate Professor, Indiana University School of Law

*"Breathes new life into history, ethnography, and documentary... a model for the future of American social history."*—Faye Ginsburg, Professor of Anthropology, New York University

*"Captivating.... emerges as an effective, sensitive look at a tragic event in U.S. labor history."*—Booklist

★Gold Apple, 1995 National Educational Film & Video Festival

★Outstanding Use of Oral History in a Nonprint Format, 1995 Oral History Association

★1995 Ten Best Documentaries List, Academy of Motion Picture Arts and Sciences

★Jurors' Choice Award, 1995 Charlotte (NC) Film Festival

87 minutes	Order # AW-22
color-b&w	Sale/video: \$490
1995	Rental/video: \$100



## The Wobblies

A Film by Deborah Shaffer & Stewart Bird



From 1905 to World War I, members of the Industrial Workers of the World, nicknamed The Wobblies, traveled from coast to coast with "Solidarity" as their slogan and the goal of organizing unskilled workers into "One Big Union."

THE WOBBLIES integrates the songs of the period with photographs, newsreel footage, and contemporary interviews with remaining IWW members. Careful documentation of the cultural, political, labor and legal events of the time make this work an invaluable record of an unforgettable era of American history.

*"Gripping... This historically significant film will be a singular choice for public libraries, schools, and colleges."*—Booklist

*"This is the best film I have ever used in a history class and the best historical film I have ever seen. Bravo!"*

—Lora D. Garrison, Rutgers University

★Red Ribbon, 1980 American Film Festival

★1980 Berlin Film Festival

★1979 New York Film Festival

89 minutes	Order # AW-23
color	Sale/video: \$490
1979	Rental/16mm: \$150
	Rental/video: \$125

## PERFORMANCE

## Machito - A Latin Jazz Legacy

A Film by Carlos Ortiz

In a career that spanned half a century, Cuban-American bandleader Frank "Machito" Grillo embodied Latin Jazz and influenced several generations of musicians, contributing to a cultural explosion on the international music scene in New York.

MACHITO weaves together vintage recordings, Hollywood production numbers, and one-of-a-kind street performances from 1920s Cuba to contemporary New York. Sensational shows at such hot spots as the Cotton Club highlight the golden era of Latin Jazz in the 40s and 50s.

Musicians Tito Puente, Dizzy Gillespie, Dexter Gordon, and Ray Barreto share fond memories of the scene while paying tribute to Machito. Warm and "simpático," Machito laughs, reminisces, and plays some of the hottest Latin Jazz ever filmed.

*"Hugely informative, with astonishing archival footage."*

—New York Times

*"[Ortiz has] brought us close to a wonderful man and a marvelous life and music we might otherwise have missed."*

—Los Angeles Times

★★★★ [4 Stars—Highly Recommended]"

—Video Rating Guide for Libraries

★First Prize, 1988 San Juan Film Festival

★1989 New York Latino Film Festival

58 minutes	Order # AW-24
color	Sale/video: \$390
1987	Rental/16mm: \$125
	Rental/video: \$100



## Troupers

A Film by Glenn Silber & Claudia Vianello

TROUPERS tells the history of the San Francisco Mime Troupe, and presents some of their lively and irreverent performances. Loud, boisterous, and fun, the Mime Troupe is also keenly committed to social change, and their performance style is a combination of comedy, drama, satire, music, song, and dance.

Born of San Francisco's 1960s counter-culture, the Mime Troupe has evolved to play everywhere from the parks of the Bay Area to Midwestern union halls and New York theaters.

*"The Mime Troupe demonstrates how drama has a function, putting people's pre-occupations in front of their eyes and acting them out."*—New York Times

*"85 minutes of sheer bliss... passion, wit, social conscience, and hot licks."*—San Francisco Bay Guardian

*"Excellent... this fine record of a group born of 1960's idealism, that still perseveres with great effect, should prove valuable for college courses in theater history and in presentational theater techniques."*—Choice

- ★Red Ribbon, 1986  
American Film Festival
- ★Bronze Hugo, 1985  
Chicago Film Festival
- ★1986 Ann Arbor Film Festival
- ★1986 Berlin Film Festival

84 minutes	Order # AW-25
color	Sale/video: <del>\$490</del> now \$245
1985	Rental/16mm: \$150
	Rental/video: \$100



## POLITICS, GOVERNMENT & PUBLIC POLICY

## :30 Second Democracy

A Film by David Vainola

:30 SECOND DEMOCRACY explores the disturbing relationship between political parties and the advertising industry during election campaigns. Through television advertising, techniques perfected to sell commercial products are readily applied to political candidates, turning elections into marketing exercises and voting into another consumer choice.

Included in the program are some of the most famous and infamous political ads of recent memory, from President Johnson's "Daisy" ad in 1966, to the controversial "Willie Horton" ad of the 1988 U.S. Presidential campaign.

Complementing the ads are interviews with some high profile ad makers and analysts of political ads.

*"The strength of this film rests with its coverage of the development of the thirty-second political commercial spot. This coverage... from the economics, to the message design, to the rise and*

*liability of negative political spots, enables the film to excel in its well executed presentation."*—Journalism History

*"A provocative and critical look at the history and practice of political advertising on television... using great vintage clips and pithy observations from an assortment of media and political analysts to explore this important subject."*

—The Globe and Mail

*"The standard campaign practice of peddling political candidates like commercial commodities is given a much-needed examination... A fascinating look at an important political issue."*—Booklist

51 minutes	Order # AMS03-26
color	Sale/video: \$ 390
1996	Rental/video: \$ 75



## The End of the Nightstick - Confronting Police Brutality in Chicago

A Film by Peter Kuttner, Cyndi Moran & Eric Scholl

For over 20 years in Chicago Chicago Police Commander Jon Burge tortured Blacks and Latinos in custody during brutal interrogations, but complaints were ignored by the authorities and the press. Was this an aberration or an example of a system wide policy of racist abuse?

THE END OF THE NIGHTSTICK explores this question, and tells the story of local activist groups, including the Task Force to Confront Police Violence, which refused to let testimonies of police violence remain buried.

*"It makes you think: If electrical shocks are condoned for the sleaze-balls, what happens to you on that one cold, rainy night when you find yourself in the wrong place dressed the wrong way?"*—Robert Goldber, Wall Street Journal

*"NIGHTSTICK casts an awfully dark cloud over a police department and mayor who defended Burge, contending to the end that he'd done nothing wrong."*

—Chicago Tribune

*"The point of view that emerges is that civil rights organizations must stay vigilant about police brutality because public officials are often willing to protect bad cops until they become a political liability."*—Dallas Morning News

★Silver Hugo, 1994 Chicago Film Festival

44 minutes	Order # AMS03-27
color	Sale/video: \$325
1993	Rental/video: \$75





## New School Order

A Film by Gini Reticker



Across the nation young families are moving to suburban communities in search of a good education for their children. Increasingly they find themselves in hostile confrontations with fiscally and socially conservative school boards in the battle over who should control schools and children's education? NEW SCHOOL ORDER captures this national dilemma through a nine-month ordeal in a suburban Pennsylvania school district.

*"Compelling and thought-provoking... it's so well done that it doesn't matter what part of the country you're from."*

—Christian Science Monitor

*"A powerful documentary about real school issues."*

—Anne Bryant, Executive Director, National School Board Association

★1997 Sundance Film Festival

★1997 Human Rights Watch Film Festival

56 minutes	<b>Order # AW-30</b>
color	Sale/video: \$390
1996	Rental/video: \$75

## The Chair

A Film by Nicholas O'Dwyer

THE CHAIR documents the disreputable origins of the electric chair. It's also about a war between two engineering icons, Thomas Edison and George Westinghouse. Locked in a fierce battle to supply electricity to the cities of America, they were also in an underhanded battle to avoid supplying the electricity for the first execution.



THE CHAIR is a compelling film that reconstructs the first electrified execution, and traces the legal, political, economic and scientific events that led to it.

*"Taut, atmospheric... an unforgettable glimpse into the obscure origins of the device. Should certainly inform not only our historical understanding, but debates today about capital punishment."*—American Historical Review

*"A fascinating interdisciplinary history, which cuts across the fields of science and technology, penology, social justice, and industrial economics. Recommended."*—Video Librarian

49 minutes	<b>Order # AW-31</b>
color	Sale/video: \$390
1998	Rental/video: \$75

## Live Free or Die

A Film by Marion Lipschutz & Rose Rosenblatt

Abortions have been legal for more than twenty years. Free Speech has been guaranteed for more than two hundred. In the normally quite town of Bedford, New Hampshire, the rights to both have collided in an intense battle of beliefs and wills.

Wayne Goldner, an obstetrician and gynecologist, performs abortions as part of his practice. When he opposes a merger between the Catholic Medical Center and Eliot Hospital that would threaten access to family planning, pro-life protesters flock to his doorstep, and Bedford is caught up in a divisive controversy.

*"A particularly relevant program... Recommended."*

—Video Librarian

*"A compelling documentary."*—Booklist

★Justice and Human Rights Award,  
2000 Vermont International Film Festival

★2000 Shirley Gordon Public Policy Award,  
Family Planning Advocates of New York

★2000 Hot Springs Documentary Festival

★2000 Human Rights Watch International Film Festival

70 minutes	<b>Order # AW-28</b>
color	Sale/video: \$390
2000	Rental/video: \$75



## Profits of Punishment

Directed by Catherine Scott

Produced by Pat Fiske & Paradigm Pictures

Tough new sentencing laws across the U.S. are resulting in an influx of prisoners, creating massive overcrowding. Many States are responding to this crisis by contracting out the management and liability of prisoners to private multi-national corporations.

The business of prisons has become a new, powerful industry. Companies such as Wackenhut Corrections Corp. have seen record rises in their stock prices. In the era of "Law and Order" and "Zero Tolerance", PROFITS OF PUNISHMENT explores a relationship between government and business that affects every American—the business of incarceration.

We visit private prisons such as the Lockhart Work Facility (owned and managed by Wackenhut), where the cheap production of circuit boards forced a local company to lay off its entire workforce. We also follow the prison entrepreneurs to a giant prison convention, where salesmen market the latest hi-tech prison products.

The film contrasts this unusual world of business with scenes depicting prisoner's real life experiences, revealing the human cost of this brave new world of prisons for profit. And finally, it asks the question of what happens to justice when money is made out of the deprivation of liberty?

*"It is one of the best, most thought provoking videos I have seen related to corrections"*

—Kevin E. Courtright, Criminal Justice Policy Review

*"Highly Recommended. Well structured and well paced... gives the viewer an interesting and disturbing insight into prison privatization, and other profit making enterprises in the American penal system. Useful to high school, undergraduate and graduate students, especially those studying criminal justice, political science or sociology."*—Educational Media Reviews Online

★2002 Human Rights Watch Film Festival

★2001 Amnesty International Human Rights  
Film Festival

★2001 Seattle Human Rights Film Festival

52 minutes	<b>Order # AW-29</b>
color	Sale/video: \$390
2001	Rental/video: \$75



## CultureJam - Hijacking Commercial Culture

**Directed by Jill Sharpe**

Produced by Lynn Booth & Jill Sharpe

**NEW  
release**

A new breed of revolutionary stands poised along our information highways waging war on logos and symbols. They're "Culture Jammers," and their mission is to artfully reclaim our mental environment by causing a bit of brand damage to corporate mindshare. CULTUREJAM: HIJACKING COMMERCIAL CULTURE punctures the illusion of free speech in public spaces, yet gives us new hope at the same time. Scream at the TV, but don't touch that dial! Yet.

We follow three outlandish jammers: media tigress Carly Stasko, Reverend Billy of the Church of Stop Shopping, and Jack Napier with the Billboard Liberation Front. Armed with anti-ad stickers, custom neon, and stuffed mice on crosses, these jammers hijack, subvert and reclaim corporate media space.

Ultimately Culture Jammers wage a war of meaning. They use the tools of the medium to re-wire the message. Will Disney's Mickey represent a "world of laughter" or will he become the anti-Christ representing "sweatshop labor practices." The verdict of public perception lies in a battle between billion dollar PR campaigns and guerilla tactics of rebel activists.

Hard hitting, controversial, wacky and engaging, this film captures the drama of jammers in action and asks: Is Culture Jamming civil disobedience? Senseless vandalism? The only form of self-defense left?



*"Hearing all opinions is what democracy is all about. Besides, if you close your ears to dissent, you could miss out on the sharp, often funny documentary CULTUREJAM: HIJACKING COMMERCIAL CULTURE."*

—Marke Andrews, *The Vancouver Sun*

★2001 Vancouver International Film Festival

52 minutes	<b>Order # AW-33</b>
color	Sale/video: <del>\$390</del> <i>special offer</i> \$298
2001	Rental/video: \$75

## Drawing Conclusions

**A Film by Elaine K. Miller**

In this film nationally syndicated editorial cartoonists Jeff MacNelly, Mike Peters, Paul Szep, and Ann Telnaes (one of few women in the profession) comment on portrayals of Hillary Rodham Clinton, who tapped deep gender-based sentiments on the part of the U.S. public. They also reflect on lack of women in the editorial cartooning profession, and what that might mean both for the profession and for the reading public.

Understanding how the cartoons work is an exercise in visual literacy. The cartoonists' ability to engage us raises questions about the role that editorial cartoons may play not only in reflecting but also in shaping the terms of public discourse about gender issues.

*"An excellent resource for classes in rhetoric, visual communication, political discourse and gender studies. I highly recommend the video and study guide as a source of spirited classroom discussion and innovative assignments."*—Diane S. Hope, Ph.D., Professor of Rhetoric and Visual Communication, Rochester Institute of Technology

*"Succinctly and incisively helps viewers understand the nature of political satire and its place in American journalism. An excellent framework for class discussion and further research."*—Journalism & Mass Communication Educator

27 minutes	<b>Order # AW-32</b>
color 	Sale/video: \$225
1998	Rental/video: \$50



## Running Mate Gender and Politics in the Editorial Cartoons

**A Film by Elaine K. Miller**

Drawn from a study of 172 cartoons in 12 U.S. newspapers, RUNNING MATE reveals the gender stereotypes that hounded the Mondale/Ferraro ticket from the moment Ferraro was chosen.

This is an eye opening look at the role of gender in U.S. politics, as played out in the editorial cartoons of our daily newspapers.

*"★★★★ [4 Stars—Highly recommended] RUNNING MATE is a great vehicle for generating group discussion in both adult academic and nonacademic settings."*

—Video Rating Guide for Libraries

*"Recommended. Especially suitable for college-level journalism, political science, and sociology classes."*—Library Journal

47 minutes	<b>Order # AW-34</b>
color	Sale/video: \$375
1993	Rental/video: \$75





## Dream Deceivers

### The Story Behind James Vance vs. Judas Priest

A Film by David Van Taylor

On December 23, 1985, two young men in Reno, Nevada put shotguns to their own heads as they listened to the rock group Judas Priest. Raymond Belknap shot himself fatally, while the other, James Vance, was grossly disfigured.

Their parents, claiming that subliminal messages in the heavy metal band's songs mesmerized the boys into their bizarre suicide pact, filed suit against CBS Records. Centered on the lawsuit, DREAM DECEIVERS looks at this tragedy through interviews with Vance, the parents, other Reno "metalheads," and members of Judas Priest.

*"The material is so overpowering, and the video-tape creates such painful intimacy, that the coziness of the small screen may not do it justice... DREAM DECEIVERS will rivet the attention, as it presents a terrible story of mixed signals and wasted lives."* —Janet Maslin, *New York Times*

*"★★★★ 1/2 [Three & 1/2 Stars] Unflinching and disturbing... DREAM DECEIVERS is its own sad anthem of alienation, a wake-up dirge in which too many families may alarmingly find themselves reflected."* —USA Today

*"Provides a nightmare glimpse into America's spiritual drought and the way people fill that void with diametrically opposed faiths... ghoulish Americana that makes fictions such as Blue Velvet, Wild at Heart, and River's Edge seem like Mothercare ads."* —Interview

★Blue Ribbon, 1993 American Film & Video Festival

★1993 Emmy Award Nominee

60 minutes	Order # AW-35
color	Sale/video: \$390
1991	Rental/16mm: \$125
	Rental/video: \$75



## Mars -

### The End of a Myth?

A Film by Wolter Braamhorst, Marijke Huybregts & Marijke Rawie

Visible to the naked eye, the planet Mars has captivated humanity's imagination for millennia. Musicians, philosophers, writers, scientists, politicians and filmmakers have helped create the public image, the culture, of Mars over the centuries.

Using rare archival clips from feature films and TV shows, striking NASA material, cutting edge 3D animation and interviews with Paul Verhoeven (*Total Recall*), Ray Bradbury (*The Martian Chronicles*) and presidential science advisor Dr. Neal Lane, among others, MARS, THE END OF A MYTH? traces the cultural history of Mars since ancient times.

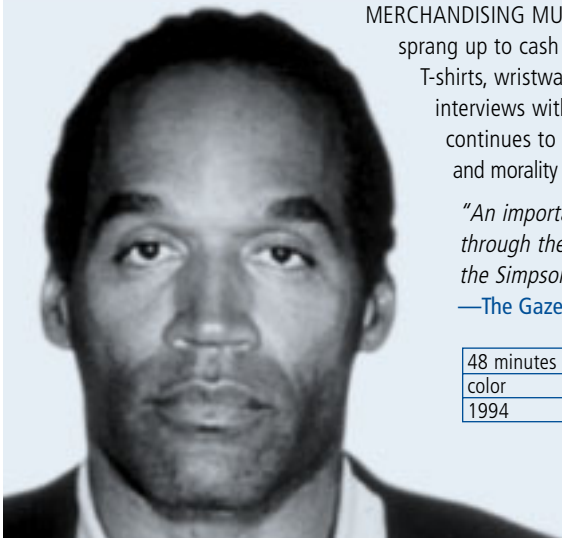
50 minutes	Order # AW-37
color	Sale/video: <del>\$390</del> now \$298
1999	Rental/video: \$75



## Merchandizing Murder

A Film by Josh Freed

It was called the trial of the century. But did the trial itself cause all the fuss? Or did the media and merchandisers remanufacture the event?



MERCHANDISING MURDER examines the huge industry that sprang up to cash in on the trial. Everything from O.J. themed T-shirts, wristwatches, and exercise videos to exclusive interviews with potential witnesses were sold. The case continues to raise many questions about justice, media, and morality in America.

*"An important documentary. A very nice job of sorting through the reflections, refractions and distortions of the Simpson case as seen by the American media."*

—The Gazette (Montreal)

48 minutes	Order # AW-38
color	Sale/video: <del>\$275</del> now \$248
1994	Rental/video: \$75

## Caught in the Crossfire Arab-Americans in Wartime

**Directed by David Van Taylor & Brad Lichtenstein**

A Lumiere Production in association with the Independent Television Service

**NEW  
release**

Before September 11 2001, New York City's Arab population was one among many immigrant groups making their way in the city: politically diverse; Muslim and Christian; assimilated and separatist; wealthy and working class. Now, caught in the crossfire of President Bush's War on Terrorism, Arab-Americans are finding out how cold the welcome can be when you belong to the wrong immigrant group at the wrong time.

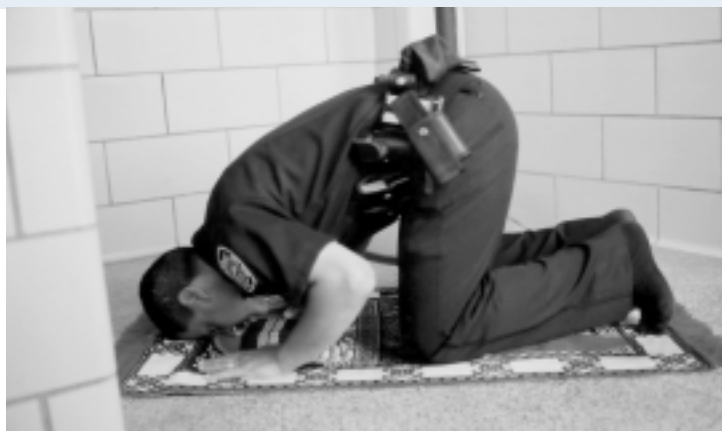
Raghida Dergham is a regular on CNN and a high-level diplomatic correspondent for the leading independent Arabic newspaper. While America has given her the opportunity to be an independent woman, at times she feels like a woman without a country. She can't return to her home Lebanon, where she is under indictment for treason, and her reporting of Middle East perspectives regularly earns her hate mail from Americans as well.

Khader El-Yateem is an outsider among outsiders—an Arab Christian. Since September 11th, his Salam Arabic Lutheran Church has become a haven for Brooklyn Arabs, Christian and Muslim alike. All the while, he phones home to Palestine each day to talk to his family, as he watches Israeli forces bombard their village on TV.

As a child in Yemen, Ahmed Nasser watched American cop shows and decided he wanted to be "one of the good guys." He was stationed at Ground Zero in the days after 9/11 and felt the full impact of terrorism on New York. But in the same period, he also saw his fellow officers ignore calls for help from harassed Arab-Americans in his precinct.


Arab-Americans are torn between their adopted country and their homeland, between modern American culture and ancient traditions. Now, as they wrestle with their place in wartime America, this film gives voice to three people whose stories we need to hear.

*"In its acute eye and ear for quotidian detail, and in its compassion for innocents, the film proves undeniably affecting."*—[New York Times](#)



*"A rare glimpse into a previously invisible—and often in question—community."*—[Newsweek](#)

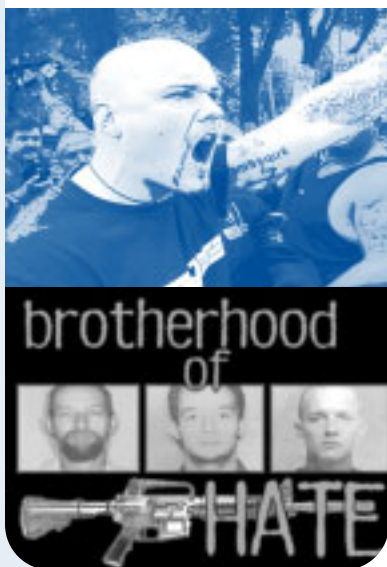
*"Brilliant... no one who watches will be able to see Arab or American identity in simple black-and-white terms [again]. Officer Nasser's final words in the film are among the most eloquent and resonant in all the [9/11 anniversary] programs."*—[Baltimore Sun](#)

54 minutes	<b>Order # AW-40</b>
color 	Sale/video: \$298
2002	Rental/video: \$75

## Brotherhood of Hate

**Directed by Pamela Yates**

A New York Times Television Production



BROTHERHOOD OF HATE documents one family's legacy of hate, showing how it was handed down from one generation to the next. It is the story of eight brothers raised to be white supremacist warriors.

Few stories about the violent right are as emblematic as that of the Kehoe family of Coleville, Washington, especially the story of the oldest son Chevie. Chevie conspired to build a whites only homeland in the Pacific Northwest, and then embarked on a national rampage of theft, police gunfights and murder. His most serious crime was the murder of Arkansas gun dealer William Mueller, his wife Nancy and her 8-year-old daughter Sarah.

BROTHERHOOD OF HATE reveals the virulent mentality of white supremacy in America. Interviews with police officers, friends of the Kehoe family, Richard Butler (founder of Aryan Nations) and others complete a

chilling portrait of one family's hateful impact on several communities.

*"RECOMMENDED... Does a good job of creating drama through the narrative, keeping the viewers both shocked and intrigued. A fine addition to any library collection."*—[Educational Media Reviews Online](#)

52 minutes	<b>Order # AW-39</b>
color	Sale/video: \$390
2000	Rental/video: \$75

**Our videos in this offer come with**

- ★ **Public Performance Rights**
- ★ **Closed Circuit Rights**



## The Last Angel of History

**Directed by John Akomfrah**

Produced by the Black Audio Film Collective

THE LAST ANGEL OF HISTORY is a searing examination of the hitherto unexplored relationships between Pan-African culture, science fiction, intergalactic travel, and rapidly progressing computer technology.

Akomfrah's analysis explores the works of such Pan-African artists as George Clinton and his Mothership Connection, Sun Ra and his use of extraterrestrial iconography, and the black science fiction authors Samuel R. Delaney and Octavia Butler. Astronaut Dr. Bernard A. Harris Jr. describes his experiences as one of the first African-Americans in space, while Star Trek actress Nichelle Nichols describes her campaign for a greater role for African-Americans in NASA. Novelist Ismael Reed and cultural critics Greg Tate and Kodwo Eshun talk about the parallels between black life and science fiction.

THE LAST ANGEL OF HISTORY ultimately brings home how futuristic elements in Pan-African culture have always been tied to a history of both tradition and innovation.

*"A compelling vision of futurism in black society."*—Dallas Observer

*"A 45-minute meditation on black consciousness whose dense, almost chaotic weave of images and ideas offers space travel and science fiction as metaphors for the experience of the African diaspora."*—Chicago Reader

45 minutes	<b>Order # AW-41</b>
color	Sale/video: \$375
1996	Rental/video: \$75



## Split Decision

**A Film by Marcy Garriott**

Gabriel Jesus Sandoval Chavez was five years old when he came to the inner city of Chicago from Mexico. By the age of 16 he had developed into a promising amateur boxer but, in September of 1990, Jesus accompanied gang members on an armed robbery. He was arrested, convicted and sent to prison for three and half years.

After his release 'El Matador' Chavez rose through the North American boxing ranks. Celebrated in the press, Jesus became the number one contender for the World Championship when the U.S. government enacted two tough immigration laws that ordered the immediate deportation of all non-U.S. citizens with a criminal conviction (including those with legal green cards). Despite his rehabilitation and his family's legal status, Jesus was ineligible to apply for citizenship and was deported.

Living in Mexico, Jesus finds that he must struggle for acceptance in the land of his birth. In Mexico he is viewed as an outsider—a Chicano with an American accent. Forced to reestablish his boxing reputation Jesus begins training under the bleachers of a local gym, accepting matches with fighters ranked far below him.

SPLIT DECISION raises questions about the limitations of current immigration policy and the prevailing "tough-on-crime" mentality. It is also an exploration of Jesus' cultural identity—is he American, Mexican, or Mexican-American?

*"A very real and humane story, an excellently told story, with brilliantly chosen music, a story that grabs the attention and emotion of the viewer, a story that faithfully reflects the irony of life. Absolutely don't miss it."*—La Raza

*"HIGHLY RECOMMENDED... compelling and thought provoking. Those studying Latino or Chicano Studies, Criminal Justice, Civil Rights, or the problems of immigrants will find this film the most informative."*—Educational Media Reviews Online

★Best Documentary Award, CineFestival, San Antonio

★Best of the Festival & Encore Night Selection, Chicago Latino Film Festival

★New York International Latino Film Festival

Two Lengths Available:

75 minutes	<b>Order # AW-43</b>	60 minutes	<b>Order # AW-44</b>
color	Sale/video: \$440	color	Sale/video: \$390
2001	Rental/video: \$100	2001	Rental/video: \$75



## Family Name

**A Film by Macky Alston**

As a child growing up in Durham, North Carolina, Macky Alston never questioned why all the other Alstons in his elementary school were black. Now, after twenty-five years, he has gone back to unravel the mystery.

From New York to Alabama, he travels to family reunions, picnics, housing projects, churches, graveyards, and back to the original Alston plantations, asking questions and digging up clues. The people he meets vary in age, race, class, and outlook, but they all share one thing: the family name. And they all have stories to tell.

*"It is a moving story, a powerful story that illustrates many of the ironies and paradoxes of race relations in America from the time of slavery to the present."*—James M. McPherson, Professor of American History, Princeton University

*"A film with unlimited potential ... illuminates the ways students might find 'food for thought' in their own lives and individual histories [and] exemplifies the investment in and engagement with scholarly research that results in excellent academic achievement."*—Elizabeth McHenry, Fellow, W.E.B. Du Bois Institute, Harvard University

*"Surpasses pretty much every documentary on race ever shown on American TV... the best American film of the year to date."*

—Godfrey Cheshire, New York Press

★1998 Editors' Choice Booklist

★Silver Apple, 1998 National Educational Media Network

★Freedom of Expression Award, 1997 Sundance Film Festival

★Grand Jury Prize, 1997 Bermuda International Film Festival

Two Lengths Available:

89 minutes	<b>Order # AW-42</b>
color	Sale/video: \$440
1997	Rental/video: \$100

60 minutes	<b>Order # AW-53</b>
color	Sale/video: \$390
1997	Rental/video: \$75



## The Tube

A Film by Peter Entell

**NEW  
release**

Is there proof that television is habit forming? When we are alert specific areas of the brain are measurably active. But scientists have found that viewing a cathode tube (television) causes a decrease in brain activity. It doesn't matter what you're watching—the news, a soap opera or *Survivor*. The mental numbing is caused by the cathode tube technology itself.

Corporations, TV networks, and the advertising industry have been funding research about the physiological effects of television for decades. Journalist Luc Mariot set off to penetrate the very heart of these industries (from Europe to the studios of Japan and on to the clinical laboratories of the U.S.) to find out what they knew.

THE TUBE also looks at the history of General Electric. Instrumental in the development of TV, scientists at GE were the first to measure the brainwaves of a person watching TV. THE TUBE tries to find the men who did this research, and uncover their results. Others interviewed include Robert Kubey PhD, a professor at Rutgers University and director of the Center for Media Studies, who researches the development of media education.

At the dawn of the 21st century, television screens flicker everywhere. Has the industry kept the physiological effects of television secret for decades? You may never watch TV the same way again.

*"Both scary and reassuring. Scary because it makes clear just how little we know about potentially harmful effects of 'tubes' on our brains, but reassuring that someone is finally asking the questions which so desperately need to be answered!"*—Jane M. Healy, Ph.D., Educational Psychologist, Author, *Endangered Minds and Failure to Connect*

*"Entertaining, intriguing... a fascinating depiction of the subject."*—DOX Magazine

*"A thrilling and troubling film."*—Le Matin (France)

★2002 Cinéma du Réel (Paris)

★2002 Viewpoint Now, Gent (Belgium)

★2002 'It's All True' Documentary Film Festival (Brazil)

87 minutes	<b>Order # AW-48</b>
color	Sale/video: \$440
2001	Rental/video: \$100



## The Abortion Pill

A Film by Marion Lipschutz & Rose Rosenblatt

**NEW  
release**

Opponents call it the 'Death Pill.' Supporters call it the 'moral property of women.' THE ABORTION PILL documents the decade-long battle to bring RU486 to the United States.

The film offers a first hand look at the continuing controversy while showing how a potent mix of science, business, politics and ethics kept this drug out of the U.S. for close to ten years.

*"Well-balanced portrait of this long-time debate, including clips with the pill's inventor, the executive director of Operation Rescue, former FDA director David Kessler, and the president of the Population Council, which now holds the drug's patent."*—Video Librarian

*"A thoughtful overview of the latest battleground in this continuing American conflict."*—Time Out New York

56 minutes	<b>Order # AW-47</b>
color	Sale/video: \$245
1997	Rental/video: \$75

## RELIGION

### Raise the Dead

A Film By James Rutenbeck

H. Richard Hall began life as a child evangelist in the backwoods and small towns of Depression-era Appalachia. Hall was mentored by William Branham, who was rivaled only by Oral Roberts as the preeminent evangelist of the 1940's and 50's. By the 60's, Branham had died in a car accident, the tents had folded and business smart evangelists were moving to television. But Brother Hall still travels the back roads of the American South.

RAISE THE DEAD is a contemporary exploration of the land, people and milieu of a misunderstood and largely undocumented religious tradition

*"Stunning... a gorgeous documentary testament to an often misunderstood and marginalized religious tradition."*—Sharon Hatfield, *Journal of Appalachian Studies*

*"Accurate and insightful... The best and most sensitive documentary on the Appalachian religion and Pentecostalism that I have ever seen in my extensive research."*—Professor Harvey Cox, Harvard Divinity School

*"A moving film which captures the anguish and ecstasy of the religion of the Appalachian poor... poignantly captures the spiritual depth and social compassion... that often has been glibly caricatured by outsiders."*—David E. Harrel, Breeden Eminent Scholar In The Humanities, Auburn University

★Best Independent Film, 1999 New England Film and Video Festival

★1999 Margaret Mead Film and Video Festival

★2000 American Anthropological Association Conference Film Festival

54 minutes	<b>Order # AW-46</b>
color	Sale/video: \$345
1998	Rental/video: \$75



### Let the Church Say Amen

A Film by St. Clair Bourne

LET THE CHURCH SAY AMEN follows Hudson "Dusty" Barksdale, an African-American minister in training, as he travels through the South. Filmed in Chicago, Atlanta, and on the Mississippi delta, this narrative documentary looks at the Black church from within, and how it affects both urban and rural African-American life.

*"Thoughtful and skillfully made."*—New York Times

60 minutes	<b>Order # AW-45</b>
color	Sale/video: <del>\$399</del> <b>now</b> \$225
1973	Rental/video: \$75

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**www.frif.com**



## John Cassavetes

A Film by André S. Labarthe

John Cassavetes, at the dawn of his filmmaking career, is the subject of this portrait. The widely imitated father of American independent film, Cassavetes eventually made twelve films, including *The Killing of a Chinese Bookie*, *Gloria*, and *A Woman Under the Influence*. JOHN CASSAVETES was shot in Los Angeles in 1965, just after Cassavetes completed shooting *Faces*, and continues in Paris in 1968.

When we meet Cassavetes he has made three films: *Shadows*, an independent film shot in New York, and two disastrous Hollywood projects. *Faces* was largely his response to the later experiences. While driving a convertible through the canyons of Hollywood he discusses *Faces*, and at his home in which he filmed, we meet the crew at work and see the start of editing.

Three years later, with *Faces* finally complete, Cassavetes is in Paris on his way to the Venice Film Festival. He is no longer the same man, rather more mature and introspective. With Gena Rowlands looking on, he discusses American society, and contrasts *Shadows*, a film about adolescence and hope, with *Faces*, a film about middle age and disenchantment.



50 minutes	Order # AW-49
B&W	Sale/video: \$390
1965-1968 & 1998	Rental/video: \$75

## Conversations with Roy DeCarava

A Film by Carroll Parrot Blue

Narrated by Alex Haley



Roy DeCarava is one of the great photographers of the twentieth century. His images immortalized jazz greats such as Billie Holiday and John Coltrane. In 1952, DeCarava became the first black photographer to receive a Guggenheim Fellowship.

Featuring appearances by Ansel Adams and A.D. Coleman, the film deftly interweaves 108 of DeCarava's black and white stills with his reflections on past struggles and current efforts to encourage young black photographers. CONVERSATIONS WITH ROY DECARAVA is an absorbing chronicle of an important artist's life and work.

"An important record of a quietly influential life in art."  
—Los Angeles Times

★Blue Ribbon, 1984 American Film Festival

★Second Prize, 1984 Black American Cinema Awards

28 minutes	Order # AW-50
color	Sale/video: \$280
1984	Rental/16mm: \$75
	Rental/video: \$60

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## Howard Finster: Man of Visions

A Film by Julie Desroberts, Randy Paskal & Dave Carr

The late Reverend Howard Finster spent forty-five years preaching before receiving instruction from God, in 1976, to paint his spiritual messages.



Quickly embraced by the media, the now famed Southern folk artist appeared on The Tonight Show, and is well known to devotees of popular music. Finster labeled himself a "stranger from another world," and his paintings "sacred art." The film explores the psyche of this offbeat untrained backwoods artist, and his unusual relationship with the art world.

"Howard Finster is different." —New York Times  
Book Review

"Finster, of Summerville, Ga., talks a lot about being from other worlds, but his art is very down-to-Earth and a joy to behold. He and the film make you glad you're human." —The Grand Rapids Press

★Silver Apple, 1989 National Educational Film & Video Festival

★1989 Margaret Mead Film Festival

20 minutes	Order # AW-51
color	Sale/video: \$190
1988	Rental/16mm: \$65
	Rental/video: \$45

## Ducktators

A Film by Wolter Braamhorst & Guus van Waveren

American propaganda during the war had to obey one golden rule: be entertaining! Cartoons were an excellent way to deliver propagandistic and educational ideas in a seemingly innocuous manner to the general public and armed forces alike.

Blending interviews with animators such as Chuck Jones with documentary war footage, animation, and music from the period, the film offers a rare glimpse at forgotten cartoon material from this moment in history, and reveals insights about the public psyche of the time.

"Legendary animator Chuck Jones, together with the wife and son of cartoonist Bob Clampett, plus historians and scholars discuss these extensively excerpted works as seen in their proper context." —Booklist

★1997 Amsterdam International Documentary Festival

46 minutes	Order # AW-52
color	Sale/Video: \$375
1997	Rental/Video: \$75



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